ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1976

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a seven-figure serial number placed in the top right hand corner of the microfiche title strip. The first figure indicates the number of the list in which the title first appears. The first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright: Filmed by permission of the copyright holders. The microfiche edition is the copyright of Chadwyck-Healey Ltd, 1976.

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford, England.

General

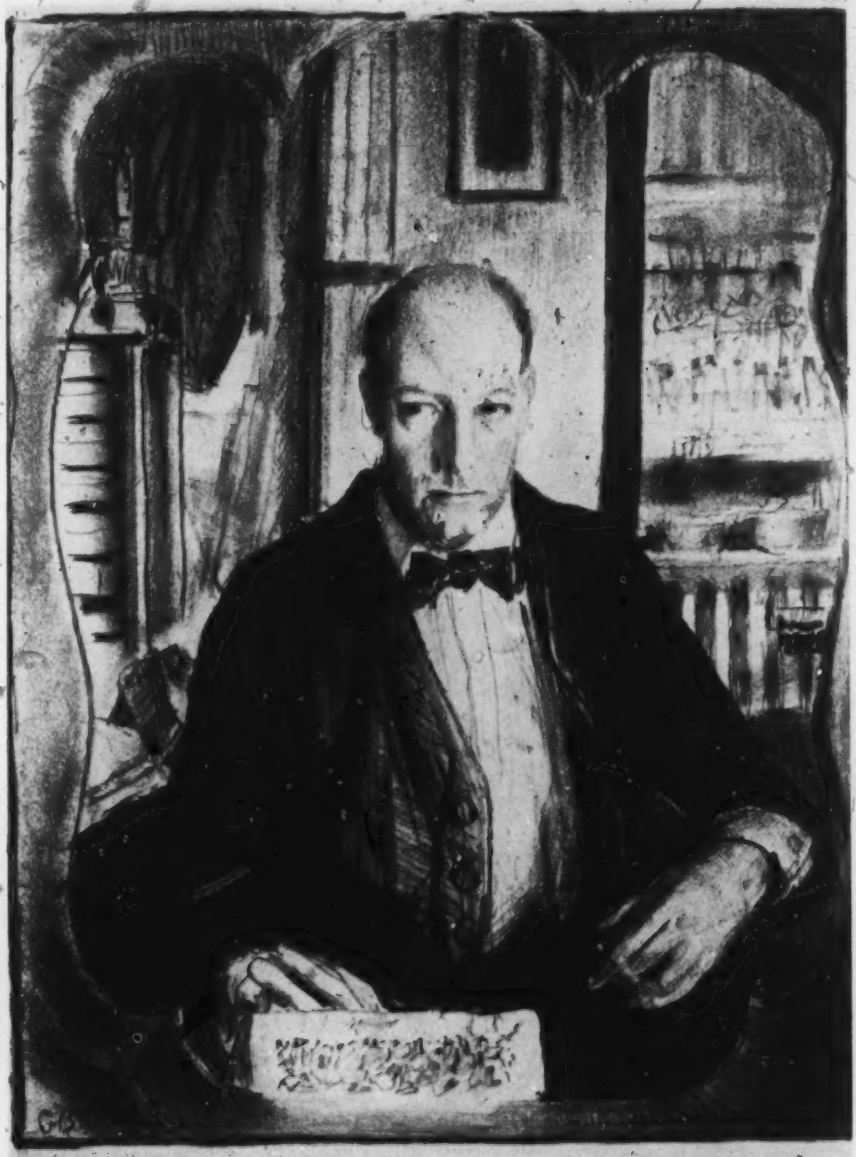
Z5020W

GEORGE BELLOWS

A RETROSPECTIVE EXHIBITION

NATIONAL GALLERY OF ART
WASHINGTON

GEORGE BELLOWS RETROSPECTIVE EXHIBITION
NATIONAL GALLERY OF ART



132. Self-Portrait
1921

GEORGE BELLOWS

A RETROSPECTIVE EXHIBITION

JANUARY 19 THROUGH FEBRUARY 24, 1957

NATIONAL GALLERY OF ART
SMITHSONIAN INSTITUTION
WASHINGTON, D. C.

Z5020 W

COPYRIGHT 1957

NATIONAL GALLERY OF ART

WASHINGTON, D. C.

FOREWORD

As a tribute to George Bellows, the National Gallery of Art has arranged for the first time in its history a one-man exhibition. Bellows died in 1925 at the age of 42. In accordance with the policy of the Gallery his work became eligible for inclusion in the permanent collection in 1945. The same year Mr. Chester Dale, who had been a friend and admirer of the artist, acquired for the Gallery an important canvas, *Both Members of This Club*. This and other paintings by Bellows from the Chester Dale Collection hold a place of honor among the masterpieces of American painting regularly exhibited at the Gallery.

It would not have been possible to arrange the present exhibition without the generous cooperation of many museums and private collectors, to whom we are deeply grateful. We also wish to thank Mrs. George Bellows for her help in checking the catalogue and Mr. Gordon Allison for his assistance in selecting the works of art. Mr. Henry McBride has very kindly consented to write the introduction to the catalogue. His words brilliantly evoke the era in American art dominated so largely by the personality of George Bellows, one of our greatest painters and lithographers.

JOHN WALKER
Director

December 4, 1956

ACKNOWLEDGMENTS

Grateful acknowledgment is made to the following lenders to the exhibition:

Addison Gallery of American Art
Albright Art Gallery
Anonymous Lender
The Art Institute of Chicago
The Art Museum, New Britain
The Albert H. Wiggin Collection, Boston Public Library
Dr. L. Cabot Briggs
The Brooklyn Museum
Carnegie Institute
Mr. Stephen C. Clark
The Cleveland Museum of Art
The Columbus Gallery of Fine Arts
Mr. Gary Cooper
The Corcoran Gallery of Art
Mr. Chester Dale
Dallas Museum of Fine Arts
Miss Adelaide M. de Groot
Des Moines Art Center
The Detroit Institute of Arts
Fogg Art Museum
Mr. Edward J. Gallagher, Jr.
Mr. and Mrs. Albert H. Gordon
Kidder, Peabody & Company
Mr. Trafford P. Klots
Library of Congress
Los Angeles County Museum
Mr. C. Ruxton Love, Jr.
The Metropolitan Museum of Art
Mr. and Mrs. John Russell Mitchell
The Museum of Modern Art
Norton Gallery and School of Art
Mr. and Mrs. Charles S. Payson
Peabody Institute of Baltimore
The Pennsylvania Academy of the Fine Arts
Phillips Collection
Randolph-Macon Woman's College
Rhode Island School of Design
The Philip H. and A. S. W. Rosenbach Foundation
Mr. Frederick W. Schumacher
Mr. and Mrs. Otto Spaeth
Springfield Museum of Fine Arts
Mr. and Mrs. Jack L. Warner
Mr. Clifton Webb
Mr. Cornelius V. Whitney
Mr. and Mrs. John Hay Whitney
Whitney Museum of American Art
Worcester Art Museum

INTRODUCTION

One had but to take a look at George Bellows to know the manner of man he was. He was eminently trustworthy, a stalwart personification of masculine integrity. His clear and singularly candid eyes suggested a confirmed and continual inquiry into the facts of life that was fearlessly based upon his own essential honesty and habit of straight thinking. There was nothing fussy in his make-up, no attempt to dress up the role of artist *à la* Jimmy Whistler, and no inclination towards eccentricity of any kind. Business men and other citizens not especially instructed in the arts who happened to meet him were surprised and delighted to find they could meet an artist on even terms. It was something new in America, for at that period the general public still looked askance at artists, thinking them a race apart, as in fact they mostly were. Even more satisfactory, when, emboldened to go see the pictures by this he-man acquaintance, they found there was no nonsense in them, either. They actually understood them. I don't recall that they went so far as to buy them right away but certainly they liked them, especially when they happened to be pictures of prize-fights which Bellows did better than anybody else, before or since. The attendance at the Bellows exhibitions, as may easily be imagined, drew a distinctly different set of people to the galleries and it was frequently remarked by the dealers that the new art students who had been let loose upon the town were definitely healthier (and cleaner) than those of the previous generation; and the credit for this was given to the "Bellows influence." It was his valiant example that led them to see that art was not necessarily an effeminate enterprise and could be as heroic as the most manly could desire.

But, tragically, just as it began to be acknowledged by the world at large, that there was a "Bellows influence," death cut it short. Just when professional opinion had agreed that Bellows was the chief ornament of the contemporary school he died, after a very short illness, at the age of forty-two, leaving a void that somehow has never been filled. The widespread dismay at this unexpected event registered a proper sense of the loss in this cutting short, midway, of a career that gave every prospect of becoming more and more impressive, and more and more authoritatively American, for Bellows was not among those who were easily hypnotized by foreign fashions and he stuck closely to his own experiences with life.

He did not go far to seek his subjects. Asked once by a reporter what his inclination was towards the painting of nudes, he replied, with his usual common sense, that painting with the emphasis laid on nudity, was something he did not go in for. He acknowledged that the study of the living model in the art schools was the basis on which sound draughtsmanship was most easily acquired but when it came to painting pictures for the public, he thought the topic should be invested only with the degree of nudity that one is allowed, legitimately, to see in real life; such as the bathers at the seashore, the prize-fights in the ring, and so on. That he practiced what he preached is apparent in all his exhibitions, including this one. But of course to Bellows there was more in a prize-fight than a convenient opportunity to study flesh tints. It was drama of the severest sort to be seen in any modern form of entertainment, with the stakes amounting to life or death—or at least to the life or death of a reputation —which to a fighter is practically the same thing. Amateur psychologists always insist that fascination with a hero in the play at the theatre results when the spectator identifies himself with the role, and the immense satisfaction that numerous young men take in prize-fights, they say, follows the same line. Undoubtedly Bellows at Sharkey's, where the most ferocious matches occurred, did just that. He understood the game and its hazards and thrilled to the contest, mentally participating in every move of the fighters. Only in such a way could such a miracle as the painting of the "Stag at Sharkey's" have occurred, where the full excitement of the battle is handed over intact into the picture. It is true that a pedant gazing at this extraordinary work of art and trying to disapprove of it, might protest at some of the lines and some of the proportions, and say: "This is not Ingres." It, of course, is not. Ingres, if he could have been induced to attempt such a theme, would have given you the cool precision of the measurements no doubt, but he would not have

given you the fight. Here, you get it; the best fight,[1] in my opinion, that has happened in the realm of paint. That Bellows was aware of the possibility of such a reproach as I have hinted at, is evidenced in a "credo" that was found among the artist's papers after his death and which Robert Henri had the wisdom to use as a preface to the volume of reproductions issued by Alfred A. Knopf in 1929. In it, he was defining drawing, and said it was the molding into vital form of one's deepest feelings and even if accompanied with some of the mechanical shortcomings that are common to the best of us, it would still remain "good drawing."[2]

The crowds in attendance at the fights were painted in summary fashion which was right enough since they were mere accessories to the main event, but they were not the only crowds Bellows painted. One gets the impression that crowds fascinated him peculiarly. When he did some boys swimming in the river by a city dock he put forty-two boys, no less, into the picture. When he gazed at the tenements he made you aware how they could spill their thousands into the streets at a moment's notice; and the fun and sympathy he put into his version of Billy Sunday's gigantic revival meeting in Philadelphia suggests the thought that nothing could have stopped him from doing more of such things—had he been spared. But in the doing of them he put no trace of rancour; no criticisms of society, as such. He was not a reformer so far as I could see. Life looked pretty good to him as it was, and America might have a few flaws, naturally, but it was a satisfactory place to live in just the same.

The prize-fight pictures[3] instantly became famous but there were

[1] "Stag at Sharkey's" is owned by The Cleveland Museum of Art.

[2] Mme. Maria Callas, the soprano who was the center of so much critical disturbance this winter in New York, had this to say to one of her interviewers: "We should always try to be perfect but, thank God, perfection isn't possible. Besides, it's a bore." One has only to recall the vast distance there is between the grandeurs of Michelangelo who occasionally made mistakes and the dullness of Canova who never made any, to realize the intelligence of the remark.

[3] All the Bellows' studies of pugilism are remarkable in their various ways. The "Both Members of This Club," given some years ago to the National Gallery of Art by Mr. Chester Dale, is even more savage than the "Stag" but is not so well balanced; the "Dempsey and Firpo" is more carefully composed than either (but perhaps too carefully); and the last one, the "Ringside Seats," painted in 1924, shows a great advance in mellowness, tonality and the disposition of the figures but naturally lacks the fury of the youthful productions. It would be the easiest of them all to live with if that be a consideration, and would be an ideal ornament to a civilized athletic club, if there be such an institution.

others that were almost as quickly adopted by the public. These were, generally, portraits. The portrait of "My Mother," owned by The Art Institute of Chicago, is acknowledged by most experts to be a masterpiece and can be shown in company with Eakin's best portraits without sense of incongruity. It has the Eakins intensity and monumentality that springs, I suppose, from the implacable Americanism characteristic of both men. Then there is the very popular "Lady Jean," the artist's daughter in fancy dress, now in the collection of Mr. Stephen Clark, and also the series of portraits of Mrs. Bellows and her daughters Jean and Anne, and the weighty composition entitled "Elinor, Jean and Anna." Most of these have only to be better known to be as popular as the "Lady Jean."

But not to be overlooked are the landscapes. The same George Bellows did them who did the "Stag at Sharkey's" and for most people in saying that one says enough. There is the same straightforward approach, the same broad statement of the facts—take them or leave them. Transcribing a pretty scene, for this artist, was not the idea. For him, something had to be doing. Stupendous clouds threatening the very mountain tops, a fierce crack of lightning, perhaps one of our famous hurricanes—and the artist's attention was enchained. The picture had to be painted. The difficulties were as nothing. For sheer courage Bellows challenges any artist we have so far produced.

HENRY MCBRIDE

GEORGE BELLOWS - CHRONOLOGY

1882	Born in Columbus, Ohio, on August 12.
1901-1904	A student at Ohio State University.
1904	Enrolled in the New York School of Art, at Sixth Avenue and 57th Street, New York City.
1906-1910	Had his studio in the Lincoln Arcade Building, 1947 Broadway at the corner of 65th Street.
1908	Won his first prize in an exhibition.
1909	Sold his first painting. Elected an Associate Member of the National Academy of Design in New York.
1910	Acquired the house at 146 East 19th Street, where he lived the rest of his life, and had his studio. On September 23, married Emma Louise Story of Upper Montclair, New Jersey.
1910-1911	Taught the life class at the Art Students' League.
1911	His first trip to Maine—stayed with the Henris on Monhegan Island. His first daughter, Anne, born on September 8.
1912	Summer in Montclair, winter in Columbus.
1913	Became a full member of the National Academy. Helped organize the Armory Show, where he exhibited five oil paintings and four drawings.
1913-1914	Summers at Monhegan Island, Maine.
1915	His daughter Jean born on April 23. Summer at Ogunquit, Maine.
1916	Took up lithography. Summer at Camden, with excursions to the islands of Matinicus and Criehaven, Maine.
1917	Summer at Carmel, California, followed by a month at Santa Fe on the way home.
1918-1919	Summers on a farm in Middletown, three miles from Newport, Rhode Island.
1919	Taught the fall term at the Art School of the Art Institute of Chicago.
1920-1924	Summers at Woodstock, New York.
1925	Died in New York on January 8.

CATALOGUE

PAINTINGS

The paintings are listed in the order in which they were painted, as noted in the *Record of Pictures* that Bellows kept. Unless otherwise indicated, they are in oil on canvas. The size given is without the frame, height preceding width. All paintings are illustrated.

1. ROBIN (PORTRAIT OF CLIFTON WEBB)
Bellows' first portrait. Painted late in 1905 when the artist and Clifton Webb were students at the New York School of Art. 44" x 30" *Illustrated page 37*
Lent by Clifton Webb.

2. PORTRAIT OF MY FATHER
Painted in Columbus in December 1906 when Bellows was home for the Christmas holidays. 28" x 22"
Illustrated page 36
Lent by The Columbus Gallery of Fine Arts.

3. PENNSYLVANIA EXCAVATION
The excavation for Pennsylvania Station, New York. Painted in February 1907. 34" x 44" *Illustrated page 38*
Lent by Kidder, Peabody & Company.

4. FORTY-TWO KIDS
A scene along the East River, New York, in August 1907. 42" x 60" *Illustrated page 41*
In the Collection of The Corcoran Gallery of Art.

5. CLUB NIGHT
This title refers to the fact that, since public boxing was illegal at the time, athletic associations were established as private clubs and professional fights promoted as entertainment for the members. Here the scene is Sharkey's Athletic Club, on West 66th Street, New York. Painted during August and September 1907. 43" x 53"
Illustrated page 40
Lent by Mr. and Mrs. John Hay Whitney.

6. NORTH RIVER
This was the first painting the artist sold, bringing him $250. It also won him his first prize. Painted in February 1908.
32¾" x 42¾" *Illustrated page 39*
Lent by The Pennsylvania Academy of the Fine Arts.

7. UP THE HUDSON
Painted in New York, April 1908.
35⅞" x 48⅛" *Illustrated page 42*
Lent by The Metropolitan Museum of Art.

8. BEACH AT CONEY ISLAND
Commenced June 1908; completed December 1910. Exhibited twice between these dates. 42" x 60"
Illustrated page 51
Lent by Mr. and Mrs. Albert H. Gordon.

9. RAIN ON THE RIVER
The Hudson River from Riverside Drive in December 1908.
32" x 38" *Illustrated page 45*
Lent by the Rhode Island School of Design, Providence, Rhode Island.

10. WINTER AFTERNOON
Riverside Park, New York, in January 1909. 30" x 38"
Illustrated page 43
Lent by the Norton Gallery and School of Art.

11. BLUE MORNING
Pennsylvania Station, New York, under construction, in March 1909. 31⅝" x 43⅜" *Illustrated page 48*
Lent by the Chester Dale Collection.

12. SUMMER NIGHT — RIVERSIDE DRIVE
Painted in New York in August 1909. 35½" x 47½"
Illustrated page 50
Collection of Frederick W. Schumacher, The Columbus Gallery of Fine Arts.

13. STAG AT SHARKEY'S
Unidentified fighters on a stag night at Sharkey's Athletic Club. Painted in August 1909. 36¼" x 48¼"
Illustrated page 47
Lent by The Cleveland Museum of Art, Hinman B. Hurlbut Collection.

14. BOTH MEMBERS OF THIS CLUB
The third and last of the early fight pictures inspired by scenes at Sharkey's Athletic Club. Painted in October 1909. 45¼" x 63⅛" *Illustrated page 46*
National Gallery of Art, Chester Dale Collection (Gift).

15. THE LONE TENEMENT
A view during the construction of an approach to Blackwell's (now Queensboro) Bridge, New York. Painted in December 1909. 36⅛" x 48⅛" *Illustrated page 49*
National Gallery of Art, Chester Dale Collection.

16. A MORNING SNOW
A view across the Hudson River from Riverside Park. Painted in January 1910. 45⅛" x 63⅛"
Illustrated page 55
In the Brooklyn Museum Collection.

17. FLOATING ICE
A view of the Hudson River in January 1910. 45" x 63" *Illustrated page 44*
Lent by the Whitney Museum of American Art, New York

18. POLO AT LAKEWOOD
Painted in New York in April 1910, from sketches made at Lakewood, New Jersey. 45" x 63" *Illustrated page 52*
Lent by The Columbus Gallery of Fine Arts.

19. POLO SCENE
Painted in New York in November 1910. Also entitled, *Crowd, Polo Game.* 45" x 63" *Illustrated page 53*
Lent by Mr. and Mrs. John Hay Whitney.

20. BLUE SNOW, THE BATTERY
The scene is Battery Park at the south end of Manhattan. Painted in December 1910. 34" x 44" *Illustrated page 54*
Lent by Mr. and Mrs. Otto Spaeth.

21. SHORE HOUSE
Painted in January 1911 from a sketch made the previous September at Montauk Point, Long Island, while the Bellows were on their honeymoon. 40" x 42" *Illustrated page 57*
Lent by C. Ruxton Love, Jr.

22. MEN OF THE DOCKS
New York waterfront, February 1912. 45" x 63½"
Illustrated page 60
Lent by Randolph-Macon Woman's College.

23. THE CIRCUS
Painted in New York in June 1912, from sketches made at a charity circus given in Montclair, New Jersey.
34" x 44" *Illustrated page 59*
Lent by the Addison Gallery of American Art.

24. CLIFF DWELLERS
Tenement life, lower East Side, New York, in May 1913.
39½" x 41½" *Illustrated page 56*
Lent by the Los Angeles County Museum.

25. A DAY IN JUNE
The scene is Central Park, New York, in June 1913.
36" x 48" *Illustrated page 58*
Lent by The Detroit Institute of Arts.

26. THE BIG DORY
Painted on Monhegan Island, Maine, in October 1913.
18" x 22" *Illustrated page 63*
The Art Museum, New Britain, Connecticut.

27. RIVERFRONT, No. 1
Along the East River near 59th Street, New York. Painted in January 1915. 45" x 63" *Illustrated page 61*
Lent by The Columbus Gallery of Fine Arts.

28. GRANNY AMES' HOUSE
Painted on the island of Matinicus, Maine, in September 1916. 18" x 22"; on panel *Illustrated page 62*
Lent by Mr. Gary Cooper.

29. THE RED VINE
Painted on the island of Matinicus, Maine, in September 1916. 22" x 28½" *Illustrated page 65*
Lent by The Metropolitan Museum of Art.

30. JEAN WITH BLUE BOOK AND APPLE
The artist's younger daughter in October 1916. 22" x 18"
Illustrated page 64
Lent by Edward J. Gallagher, Jr., in memory of Edward Joseph Gallagher, III.

31. THE FISHERMAN
The action takes place at Point Lobos, just south of Carmel, California. Painted in June 1917. 30" x 44"
Illustrated page 66
Lent by Mr. and Mrs. Charles S. Payson.

32. THE SAND TEAM
Loading sand on a beach near Carmel, California, in June 1917. 32½" x 43⅞" *Illustrated page 67*
In the Brooklyn Museum Collection.

33. PADRE
The title was dictated by Bellows' fancy. Painted in Carmel, California, in July 1917. 40" x 32"; on panel
Illustrated page 68
Lent by The Metropolitan Museum of Art.

34. EDITH CAVELL
The artist depicts the moment when, in the early dawn of October 12, 1915, Miss Cavell, an English nurse who had aided Allied soldiers to escape, descends the stairs to face a German firing squad. Painted in September 1918.
45" x 63" *Illustrated page 72*
Lent by the Springfield Museum of Fine Arts, Springfield, Massachusetts.

35. FISHERMEN'S HUTS
Coastal scene near Newport, Rhode Island, in October 1918. 20" x 24"; on panel *Illustrated page 69*
Lent by Mr. and Mrs. John Russell Mitchell.

36. MRS. CHESTER DALE
The first of two portraits of Mrs. Dale painted at Middletown, Rhode Island, in July 1919. 42½" x 40"
Illustrated page 71
Lent by The Metropolitan Museum of Art.

37. MRS. CHESTER DALE
The second of two portraits of Mrs. Dale painted at Middletown, Rhode Island, in July 1919. 40" x 33½"
Illustrated page 70
National Gallery of Art, Chester Dale Collection (Gift)

38. CHILDREN ON THE PORCH
Anne and Jean Bellows and their cousin, Margaret Story, on the porch of the farmhouse in Middletown, Rhode Island, which the Bellows had rented for the summer. Painted in July 1919. Also entitled, *On the Porch.* 30¼" x 44"
Illustrated page 74
Lent by The Columbus Gallery of Fine Arts.

39. MARGARITE
Mrs. Bellows' niece, Margaret Story, painted at Middletown, Rhode Island, in July 1919. The artist used to call her "Margarite." 32" x 26" *Illustrated page 75*
Anonymous lender.

40. TENNIS TOURNAMENT
Painted in August 1919 from sketches made at the annual tournament held at the Casino in Newport, Rhode Island. 40" x 42" *Illustrated page 73*
Lent by Miss Adelaide M. de Groot.

41. MRS. T. IN WINE SILK
One of two portraits of Mrs. Mary Brown Tyler painted in December 1919 while the artist was in Chicago teaching at The Art Institute. 48" x 38" *Illustrated page 78*
Lent by Mr. and Mrs. John Russell Mitchell.

42. MRS. T. IN CREAM SILK
Mrs. Mary Brown Tyler in the wedding dress she had worn 57 years earlier. Painted in New York, in January 1920. Based on a portrait of Mrs. Tyler in the same dress, which the artist had painted in Chicago the previous month.
53" x 43" *Illustrated page 77*
Lent by C. Ruxton Love, Jr.

43. GRAMERCY PARK
The Bellows children often played in Gramercy Park, which was near by the New York house. In the foreground is the artist's daughter Anne. Painted in May 1920. 34" x 44¼"
Illustrated page 76
Lent by Cornelius V. Whitney.

44. EMMA IN BLACK
Mrs. Bellows in June 1920. Also entitled, *Emma at a Window.*
41" x 34" *Illustrated page 86*
Lent by the Phillips Collection.

45. ANNE IN WHITE
The artist's elder daughter in June 1920. 52⅞" x 42⅞"
Illustrated page 79
Lent by the Carnegie Institute Collection.

46. NUDE WITH RED HAIR
A model who posed at Woodstock in July 1920.
44⅛" x 34⅛" *Illustrated page 80*
National Gallery of Art, Chester Dale Collection.

47. NUDE WITH FAN
A model who posed at Woodstock in July 1920. 34" x 44"
Illustrated page 81
Lent by C. Ruxton Love, Jr.

48. AUNT FANNY
The artist's aunt, Mrs. Henry Daggett, painted in August 1920, while she was summering with the Bellows at Woodstock. 44" x 34" *Illustrated page 82*
Lent by the Edmundson Collection, Des Moines Art Center.

49. ELINOR, JEAN AND ANNA
Elinor is another name for the artist's Aunt Fanny; Jean is his younger daughter; and Anna, his mother. Painted in September 1920. 59" x 66" *Illustrated page 83*
Lent by the Albright Art Gallery, Buffalo, New York.

50. MY MOTHER
Painted in March 1921 in New York, from a portrait done the previous summer in Woodstock. The artist imagines his mother in his childhood home in Columbus. 83" x 49"
Illustrated page 84
Lent by The Art Institute of Chicago, Gift of Sarah F. Wadsworth estate, Frank Russell Wadsworth Memorial.

51. KATHERINE ROSEN
The elder daughter of the artist Charles Rosen, a neighbor of Bellows in Woodstock. Painted in July 1921. 53" x 43"
Illustrated page 87
Lent by Stephen C. Clark.

52. ANNE IN PURPLE WRAP
The artist's elder daughter in September 1921. 40" x 32"
Illustrated page 85
Lent by the Addison Gallery of American Art.

53. CORNFIELD AND HARVEST
Painted at Woodstock in October 1921. 17¾" x 21¾"; on panel *Illustrated page 90*
Lent by The Columbus Gallery of Fine Arts.

54. CHESTER DALE
Painted in January 1922. 44¾" x 34¾"
Illustrated page 88
National Gallery of Art, Chester Dale Collection (Gift)

55. GEESE AND STORM SKY
Painted at Woodstock in October 1922. 20" x 24"; on panel *Illustrated page 94*
Lent by Trafford P. Klots.

56. THE WHITE HORSE
Painted at Woodstock in November 1922. 34⅛" x 44-1/16"
Illustrated page 91
Lent by the Worcester Art Museum.

57. FISHERMAN'S FAMILY
The artist, his wife and daughter Anne on Monhegan Island, Maine. Based on a sketch done ten years previously. Painted in October 1923. 38½" x 48¾" *Illustrated page 89*
Lent by Dr. L. Cabot Briggs.

58. EMMA IN PURPLE DRESS
Bellows finally completed this portrait of his wife in October 1923 after three years of intermittent work. 63" x 51"
Illustrated page 92
Lent by the Dallas Museum of Fine Arts.

59. THE PICNIC
The scene is Cooper's Lake, Woodstock, and shows Bellows, his family, and at the right the artist, Eugene Speicher. Painted in New York in April 1924 from a canvas done the previous summer. 30" x 44" *Illustrated page 93*
Lent by the Peabody Institute of Baltimore.

60. RINGSIDE SEATS
An unidentified fighter being introduced at the old Madison Square Garden in New York. Painted in Woodstock in May 1924. 59" x 65" *Illustrated page 96*
Lent by C. Ruxton Love, Jr.

61. DEMPSEY AND FIRPO
Based on a drawing made at the time of the fight on September 14, 1923. The painting was done in Woodstock in June 1924. 51" x 63¼" *Illustrated page 97*
Lent by the Whitney Museum of American Art, New York.

62. LADY JEAN
The artist's younger daughter in a dress of the 1870s, which had been given her to wear to a party. Painted in July 1924. 72" x 36" *Illustrated page 98*
Lent by Stephen C. Clark.

63. JEAN, ANNE AND JOSEPH
The artist's two daughters and Joseph Carr, son of the farmer who worked the farm where the Bellows summered in 1918 and 1919. Painted in New York in November 1924 from an earlier sketch. 32" x 40" *Illustrated page 95*
Lent by Mr. and Mrs. Jack L. Warner.

DRAWINGS

The drawings are listed alphabetically by title. Measurements are of the drawn surface, height preceding width.

64. THE APPEAL TO THE PEOPLE
Black crayon and Chinese white. 14" x 18½"
Signed: "Geo. Bellows," lower left center.
Lent by The Albert H. Wiggin Collection, Boston Public Library.

65. THE BARRICADE
Black crayon. 17¼" x 29"
Signed: "Geo. Bellows," lower right center.
Lent by The Albert H. Wiggin Collection, Boston Public Library.

66. THE BATTLE
Black crayon, India ink wash and Chinese white. 24⅛" x 20"
Signed: "Geo. Bellows," upper right.
Lent by The Albert H. Wiggin Collection, Boston Public Library.

67. BUSINESS MEN'S CLASS
Black crayon, pen and India ink. 16⅜" x 25¾"
Signed: "Geo. Bellows," lower left.
Lent by The Albert H. Wiggin Collection, Boston Public Library.

68. THE CLIFF DWELLERS
Black crayon, charcoal, India ink with brush, touched with water color. 21⅞" x 27⅛"
Signed: "Geo. Bellows," lower right. Study for the painting of the same title, executed in 1913. *Illustrated page 101*
Lent by The Art Institute of Chicago (The Olivia Shaler Swan Memorial Collection).

69. DANCE IN A MADHOUSE
Black crayon, charcoal, pen and ink, slight touches of red crayon and Chinese white. 18⅞" x 24-1/16"
Signed: "Geo. Bellows," lower right. A lithograph of this same subject (B. 92) was made in 1917. *Illustrated page 100*
Lent by The Art Institute of Chicago (The Charles H. and Mary F. S. Worcester Collection).

70. INTRODUCING GEORGES CARPENTIER
Black crayon and India ink wash. 18" x 25⅜"
Signed: "Geo. Bellows," lower right. *The New York World* commissioned the artist to make a drawing for publication of the championship fight between Jack Dempsey and Georges Carpentier, which occurred on July 2, 1921.
Illustrated page 104
Lent by the Chester Dale Collection.

71. INTRODUCING GEORGES CARPENTIER
Black crayon. 19" x 25¼"
Signed: "Geo. Bellows," lower right.
Lent by The Albert H. Wiggin Collection, Boston Public Library

72. A KNOCK DOWN
Black crayon. 15" x 19¼"
Signed: "Geo. Bellows," lower right.
Lent by The Albert H. Wiggin Collection, Boston Public Library

73. THE KNOCKOUT
Pastel crayons. 21" x 27½"
Signed: "Geo. Bellows," upper right. *Illustrated page 110*
Lent by The Philip H. and A. S. W. Rosenbach Foundation.

74. LADY JEAN
Black crayon. 22" x 13-5/16"
Not signed. Study for the painting executed in 1924.
Illustrated page 107
Lent by the Fogg Art Museum, Harvard University (Meta and Paul J. Sachs Collection).

75. THE LAST VICTIM
Black crayon, India ink wash, and Chinese white.
18⅞" x 23¾"
Signed: "Geo. Bellows," lower right.
Lent by The Albert H. Wiggin Collection, Boston Public Library

76. THE LAW IS TOO SLOW
Black crayon. 21" x 17"
Signed: "Geo. Bellows," lower right. An illustration for Mary Johnston's story "Nemesis" which was published in the magazine, *The Century*, in May, 1923.
Lent by The Albert H. Wiggin Collection, Boston Public Library.

77. LEGS OF THE SEA
Black crayon. 14¼" x 20⅝"
Signed: "Geo. Bellows," lower right. A lithograph of the same subject (B. 131) was executed in 1921.
Lent by The Albert H. Wiggin Collection, Boston Public Library.

78. PORTRAIT SKETCH OF MRS. T.
Black crayon. 14⅞" x 10-3/16"
Signed: "Geo. Bellows," lower right. Study for *Mrs. T. in Wine Silk*, which was painted in December, 1919.
Illustrated page 108
Lent by the Fogg Art Museum, Harvard University (Meta and Paul J. Sachs Collection).

79. PRELIMINARIES TO THE BIG BOUT
Black crayon and India ink wash. 17" x 22½"
Not signed. Study for the lithograph (B. 21) which was made in 1916. *Illustrated page 105*
Lent by The Albert H. Wiggin Collection, Boston Public Library.

80. PUNCHINELLO IN THE HOUSE OF DEATH
Black crayon and India ink wash. 16¼" x 19⅝"
Signed: "Geo. Bellows," lower right center. Illustration for "The Wind Bloweth" by Donn Byrne published in 1922.
Illustrated page 102
Lent by The Albert H. Wiggin Collection, Boston Public Library.

81. RETURN OF THE USELESS
Black crayon. India ink wash. 19¾" x 21¾"
Signed: "Geo. Bellows," lower center.
Lent by The Albert H. Wiggin Collection, Boston Public Library.

82. THE SALVATION ARMY
Black crayon, India ink wash, and Chinese white.
18" x 17⅞"
Signed: "Geo. Bellows."
Lent by The Albert H. Wiggin Collection, Boston Public Library.

83. THE SAWDUST TRAIL
Black crayon, pen and India ink, and India ink wash.
26½" x 20"
Signed: "Geo. Bellows," upper right. This drawing was probably executed by Bellows when he was commissioned in 1915 to report on the revival meetings of Billy Sunday.
Illustrated page 103
Lent by The Albert H. Wiggin Collection, Boston Public Library.

84. SPLINTER BEACH
Black crayon, pen and India ink, and India ink wash.
16⅞" x 22¾"
Signed: "Geo. Bellows," lower left.
Lent by The Albert H. Wiggin Collection, Boston Public Library.

85. SPRING, CENTRAL PARK
Black crayon. 13½" x 10¾"
Signed: "Geo. Bellows," lower right. Probably drawn about 1912. Later used as a study for the lithograph (B. 72) executed in 1921. *Illustrated page 111*
Lent by The Albert H. Wiggin Collection, Boston Public Library.

86. STUDY FOR PORTRAIT OF EMMA
Black crayon. 9⅜" x 8⅜"
Signed: "Geo. Bellows," lower left.
Lent by The Art Institute of Chicago (The Joseph Brooks Fair Collection).

87. STUDY FCR PORTRAIT OF MY MOTHER
Black crayon. 15¾" x 8-15/16"
Signed: "Geo. Bellows," lower right. Study for *Portrait of My Mother*, at The Art Institute of Chicago, executed in 1921. *Illustrated page 112*
Lent by The Art Institute of Chicago (Gift of The Friends of American Art).

88. THREE WOMEN IN A DRAWING ROOM
Black crayon. 11-11/16" x 13"
Signed: "Geo. Bellows," lower left. Probably executed in 1921. Left to right: Marjorie Henri, Emma Bellows, Elsie Speicher; in the background: Robert Henri, Eugene Speicher, and Leon Kroll. *Illustrated page 109*
Lent by The Art Institute of Chicago (Gift of The Friends of American Art).

89. UNDER THE ELEVATED
Water color. 5¾" x 8⅞"
Signed: "Geo. Bellows," lower right. Probably executed before 1910. *Illustrated page 106*
Lent by The Museum of Modern Art (Gift of Mrs. John D. Rockefeller, Jr.).

PRINTS

All prints are lithographs, except *The Life Class* (Nos. 146-151), which is an etching. They are listed in the order in which they were made, as given in the definitive catalogue, T. Beer and E. S. Bellows. *George Bellows. His Lithographs*, New York and London, Alfred A. Knopf, 1928, to which the letter "B," followed by a number, refers. Dimensions are of the printed surface, height preceding width; they have been taken from the above catalogue.

90. ARTISTS' EVENING
1916. (9" x 12⅛") B. 34
Lent by The Albert H. Wiggin Collection, Boston Public Library.

91. ARTISTS JUDGING WORKS OF ART
1916. (14¾" x 19") B. 147 *Illustrated page 114*
Lent by The Albert H. Wiggin Collection, Boston Public Library.

92. BETWEEN ROUNDS, No. 1, large
1916. (20½" x 16½") B. 52 *Illustrated page 115*
National Gallery of Art, Mellon Collection.

93. BENEDICTION IN GEORGIA
1916. (16" x 20") B. 135
Lent by the Chester Dale Collection.

94. BUSINESS-MEN'S CLASS, Y.M.C.A.
1916. (11½" x 17¼") B. 128
Lent by the Chester Dale Collection.

95. HUNGRY DOGS
1916. (13½" x 10") B. 98
Lent by The Albert H. Wiggin Collection, Boston Public Library.

96. IN THE PARK
1916. First state. (16" x 21¼") B. 48
Lent by the Chester Dale Collection.

97. IN AN ELEVATOR
1916. (10" x 8") B. 94 *Illustrated page 117*
National Gallery of Art, Addie Burr Clark Memorial Collection.

98. INTRODUCING JOHN L. SULLIVAN
1916. (20¾" x 20¾") B. 106
National Gallery of Art, Mellon Collection.

99. INTRODUCING THE CHAMPION, No. 1, large
1916. (24¼" x 21") B. 172
National Gallery of Art, Mellon Collection.

100. THE OLD RASCAL
1916. (10" x 9") B. 167
Lent by the Chester Dale Collection.

101. PRAYER MEETING, NO. 2
1916. (18½" x 22¼") B. 39 *Illustrated page 116*
National Gallery of Art, Rosenwald Collection.

102. PRELIMINARIES TO THE BIG BOUT
1916. (15¾" x 19¾") B. 21 *Illustrated page 119*
National Gallery of Art, Mellon Collection.

103. THE STUDIO
1916. (5½" x 4½") B. 159
Lent by The Albert H. Wiggin Collection, Boston Public Library.

104. TRAINING QUARTERS
1916. (15¼" x 17½") B. 113 *Illustrated page 120*
National Gallery of Art, Mellon Collection.

105. DANCE IN A MADHOUSE
1917. (18¼" x 24½") B. 92 *Illustrated page 123*
National Gallery of Art, Rosenwald Collection.

106. THE SAWDUST TRAIL
1917. (25½" x 20") B. 76
Lent by the Library of Congress.

107. STAG AT SHARKEY'S
1917. (18½" x 23¾") B. 71 *Illustrated page 118*
National Gallery of Art, Mellon Collection

108. THE STREET
1917. (19" x 15¼") B. 9
Lent by The Albert H. Wiggin Collection, Boston Public Library.

109. BASE HOSPITAL
1918. (17¾" x 13½") B. 145
Lent by the Library of Congress

110. THE LAST VICTIM
1918. (19" x 23¾") B. 25
Lent by the Chester Dale Collection

111. MASSACRE
1918. (17¾" x 29½") B. 185
Lent by the Chester Dale Collection.

112. THE MURDER OF EDITH CAVELL
1918. (18¾" x 24¾") B. 11 *Illustrated page 122*
Lent by the Chester Dale Collection.

113. THE RETURN OF THE USELESS
1918. (20" x 21½") B. 149
Lent by the Chester Dale Collection.

114. UNTITLED
1918. (13" x 19") B. 138
Lent by the Library of Congress.

115. THE SAND TEAM
1919. (16½" x 24") B. 56
Lent by the Chester Dale Collection.

116. TENNIS AT NEWPORT
1920. (15" x 18¼") B. 103
Lent by The Albert H. Wiggin Collection, Boston Public Library.

117. ANNE
1921. (9" x 9") B. 91 *Illustrated page 125*
National Gallery of Art, Rosenwald Collection.

118. THE BLACK HAT
1921. (13" x 9¼") B. 160
Lent by The Albert H. Wiggin Collection, Boston Public Library.

119. CARICATURE OF SPEICHER, KROLL AND BELLOWS
1921. (8" x 10½") B. 46
Lent by The Albert H. Wiggin Collection, Boston Public Library.

120. COUNTED OUT, No. 1
1921. (12½" x 11¼") B. 107
National Gallery of Art, Mellon Collection.

121. COUNTED OUT, No. 2
1921. (15½" x 11½") B. 69
National Gallery of Art, Mellon Collection.

122. EMMA IN A CHAIR
1921. (11½" x 8½") B. 100
Lent by the Library of Congress.

123. INTRODUCING GEORGES CARPENTIER
1921. (14½" x 21") B. 116
National Gallery of Art, Mellon Collection.

124. INTRODUCING THE CHAMPION, No. 2, small
1921. (8⅝" x 7") B. 31
National Gallery of Art, Mellon Collection.

125. A KNOCKOUT
1921. (15¼" x 21¾") B. 78 *Illustrated page 121*
National Gallery of Art, Mellon Collection.

126. MARJORIE, EMMA AND ELSIE
1921. (11½" x 14") B. 4
Lent by The Albert H. Wiggin Collection, Boston Public Library.

127. MORNING, No. 2, NUDE
1921. (11" x 7¾") B. 22 *Illustrated page 124*
Lent by the Library of Congress.

128. MY FAMILY, No. 2
1921. (10¼" x 8") B. 10
Lent by The Albert H. Wiggin Collection, Boston Public Library.

129. POLO SKETCH
1921. (8¼" x 10¼") B. 142
Lent by The Albert H. Wiggin Collection, Boston Public Library.

130. POOL PLAYER
1921. (5" x 10") B. 58
Lent by The Albert H. Wiggin Collection, Boston Public Library.

131. STUDY OF MY MOTHER, No. 2
1920. (11½" x 8") B. 1
Lent by The Albert H. Wiggin Collection, Boston Public Library.

132. SELF-PORTRAIT
1921. (10¼" x 7¾") B. 194 *Frontispiece*
Lent by the Library of Congress.

133. SUNDAY, GOING TO CHURCH
1921. (12" x 15") B. 154 *Illustrated page 126*
Lent by the Library of Congress.

134. THE WHITE HOPE
1921. (15" x 19") B. 44
National Gallery of Art, Mellon Collection.

135. ALLAN DONN PUTS TO SEA
1923. (15¾" x 19½") B. 2
Lent by the Chester Dale Collection.

136. BETWEEN ROUNDS, No. 2, small
1923. (18¼" x 14¾") B. 70
National Gallery of Art, Mellon Collection.

137. BILLY SUNDAY
1923. (9" x 16¼") B. 111
Lent by The Albert H. Wiggin Collection, Boston Public Library.

138. THE GARDEN OF GROWTH
1923. (18" x 14½") B. 28
Lent by the Chester Dale Collection.

139. THE LAW IS TOO SLOW
1923. (18" x 14¾") B. 73
Lent by the Chester Dale Collection.

140. PUNCHINELLO IN THE HOUSE OF DEATH
1923. (16" x 19½") B. 109
Lent by the Chester Dale Collection.

141. THE BATTLE
1924. (15¾" x 13") B. 192
Lent by the Library of Congress.

142. DEMPSEY AND FIRPO
1924. (18" x 22½") B. 89
National Gallery of Art, Mellon Collection.

143. DEMPSEY THROUGH THE ROPES
1924. (18" x 16½") B. 90
National Gallery of Art, Mellon Collection.

144. THE DRUNK
1924. (15¾" x 13") B. 60
Lent by the Chester Dale Collection.

145. RIVER-FRONT
1924. (15" x 21") B. 24
Lent by The Albert H. Wiggin Collection, Boston Public Library.

146. THE LIFE CLASS
Etching; ca. 1916. First state. 7" x 9"
Lent by The Albert H. Wiggin Collection, Boston Public Library.

147. THE LIFE CLASS
Etching; ca. 1916. Second state. 7" x 9"
Lent by The Albert H. Wiggin Collection, Boston Public Library.

148. THE LIFE CLASS
Etching; ca. 1916. Third state. 7" x 9"
Lent by The Albert H. Wiggin Collection, Boston Public Library.

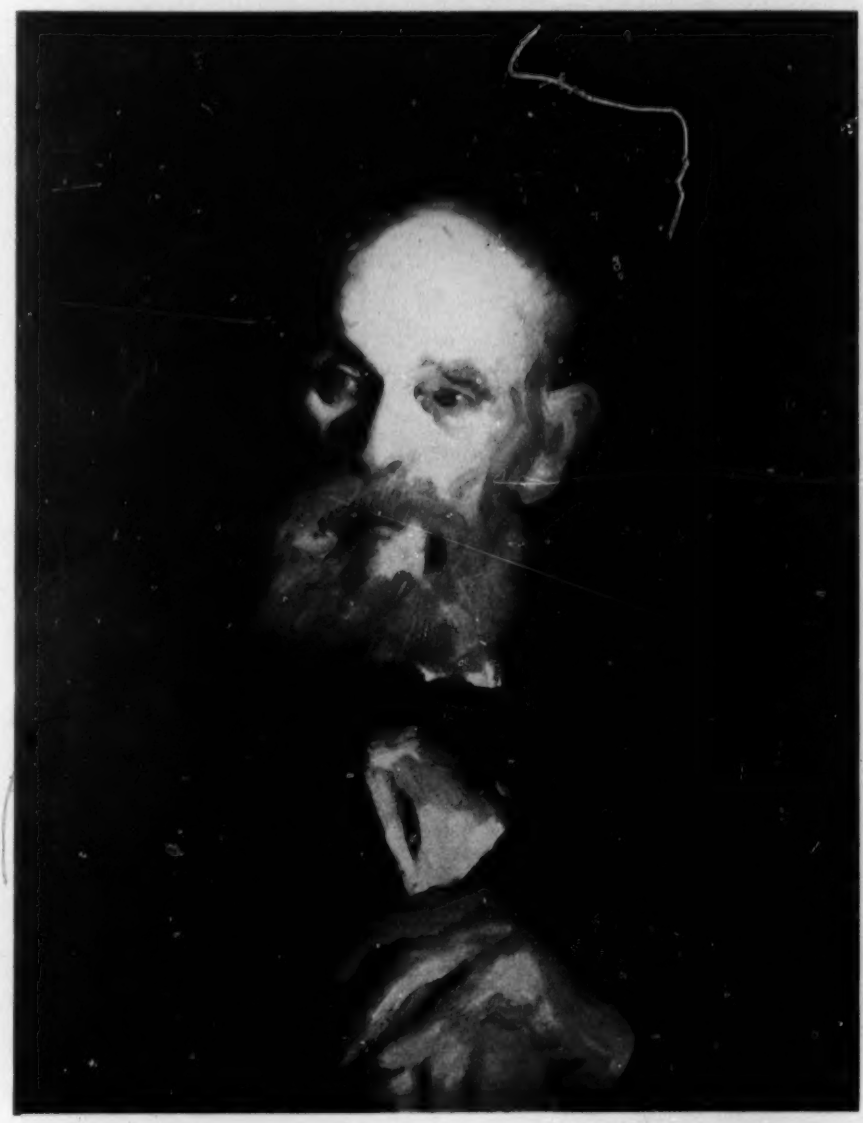
149. THE LIFE CLASS
Etching; ca. 1916. Fourth state. 7" x 9"
Lent by The Albert H. Wiggin Collection, Boston Public Library.

150. THE LIFE CLASS
Etching; ca. 1916. Fifth state. 7" x 9"
Lent by The Albert H. Wiggin Collection, Boston Public Library.

151. THE LIFE CLASS
Etching; ca. 1916. Original copper plate. 7" x 9"
Lent by The Albert H. Wiggin Collection, Boston Public Library.

ILLUSTRATIONS

PAINTINGS

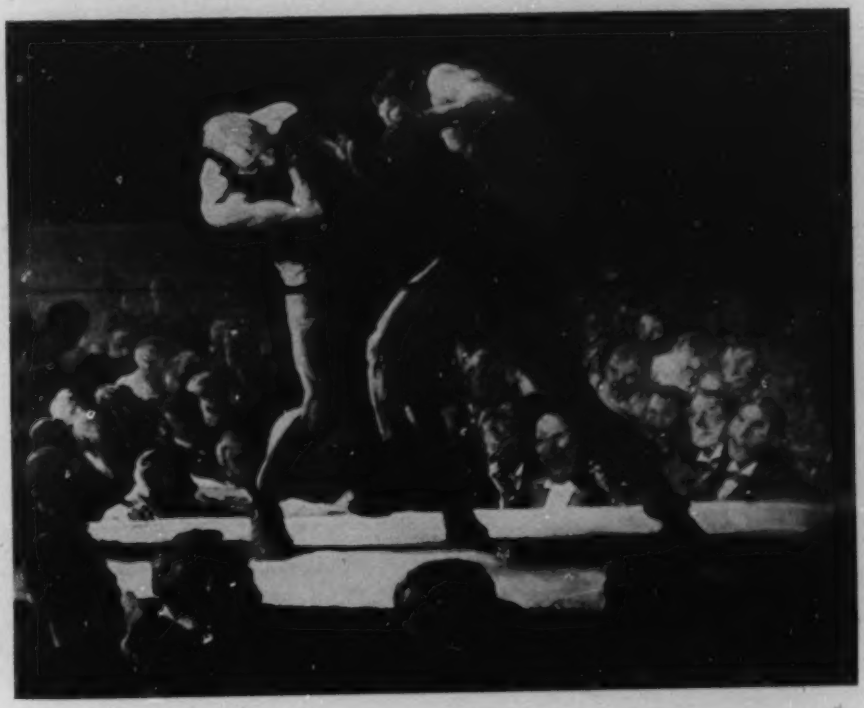


2. Portrait of My Father
1906

1. Robin (Portrait of Clifton Webb)
1905

3. Pennsylvania Excavation
1907

6. North River
1908



5. Club Night
1907

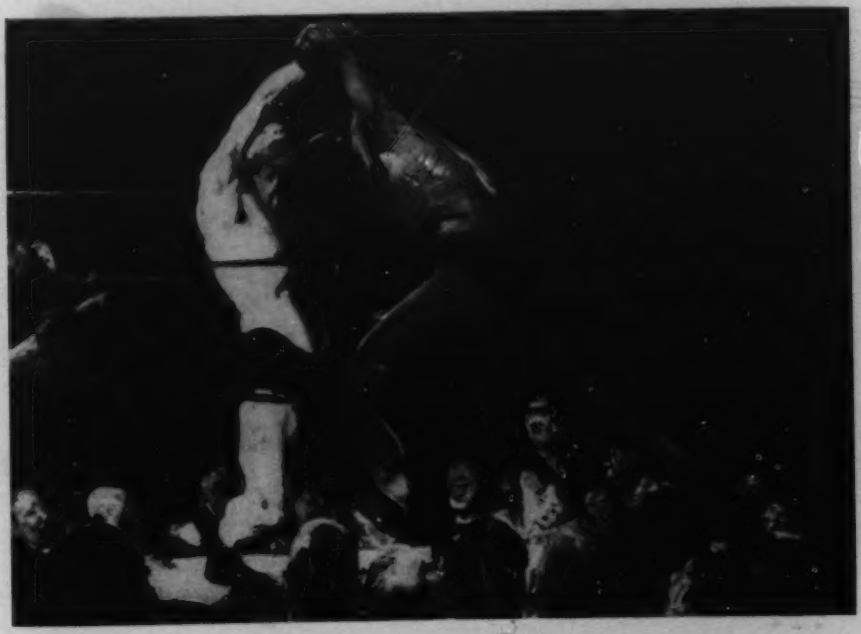
4. Forty-two Kids
1907

7. Up the Hudson
1908

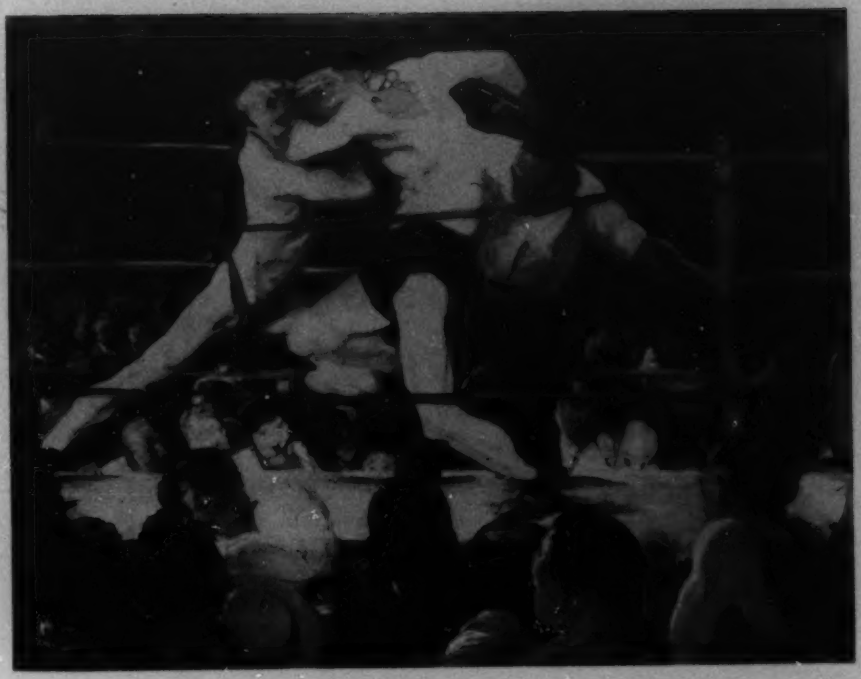
10. Winter Afternoon
1909

17. Floating Ice
1910

9. Rain on the River
1908



14. Both Members of This Club
1909



13. Stag at Sharkey's
1909

11. 'Blue Morning
1909

15. The Lone Tenement
1909

12. Summer Night — Riverside Drive
1909

8. . Beach at Coney Island
1910

18. Polo at Lakewood
1910

19. Polo Scene
1910

20. Blue Snow, the Battery
1910

16. A Morning Snow
1910

24. Cliff Dwellers
1913

21. Shore House
1911

25. A Day in June
1913

23. The Circus
1912

22. Men of the Docks
1912

27. Riverfront, No. 1
1915

28. Granny Ames' House
1916

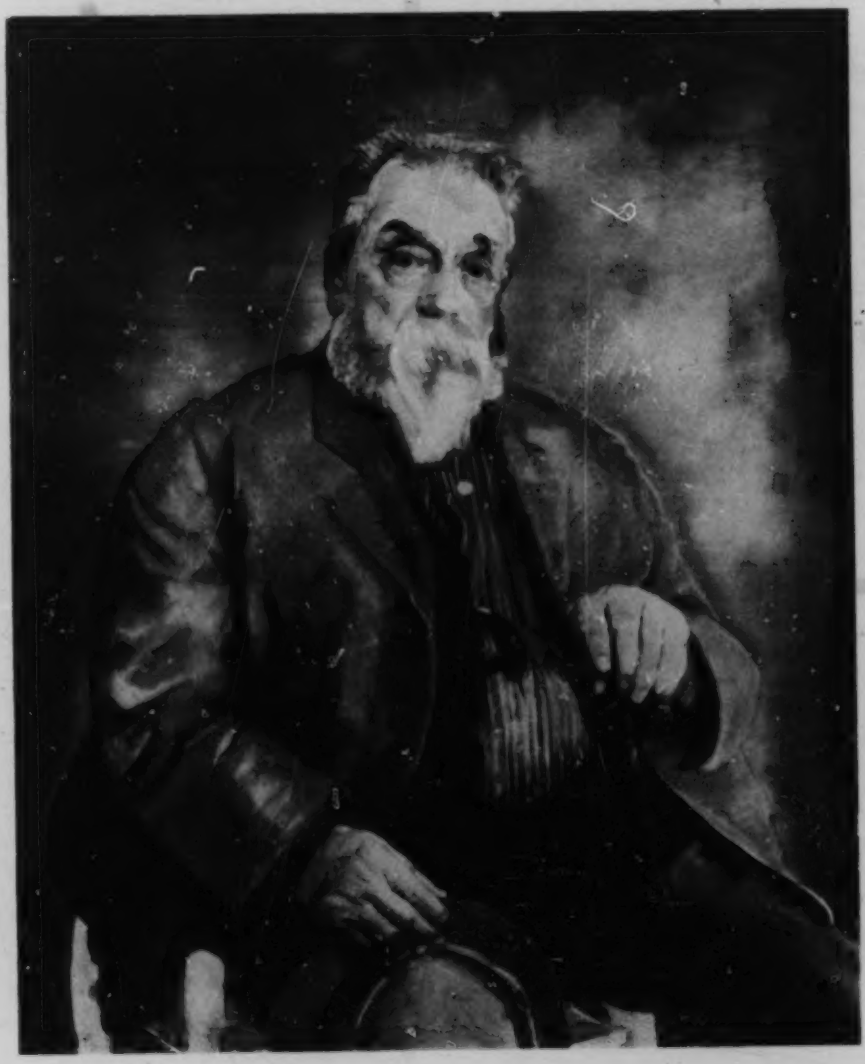
26. The Big Dory
1913

30. Jean with Blue Book and Apple
1916

29. The Red Vine
1916

31. The Fisherman
1917

32. The Sand Team
1917



33. Padre
1917

35. Fishermen's Huts
1918

37. Mrs. Chester Dale
1919

36. Mrs. Chester Dale
1919

34. Edith Cavell
1918

40. Tennis Tournament
1919

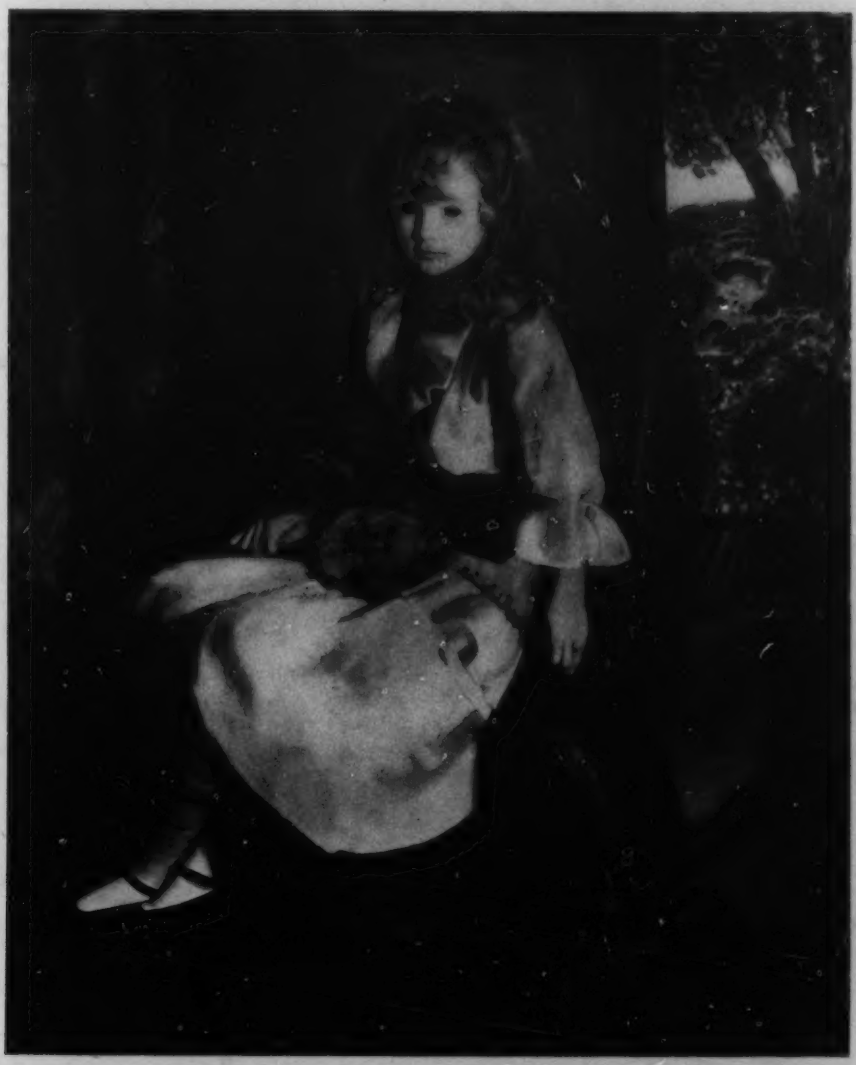
38. Children on the Porch
1919

39. Margarite
1919

43. Gramercy Park
1920

42. Mrs. T. in Cream Silk
1920

41. Mrs. T. in Wine Silk
1919



45. Anne in White
1920

46. Nude with Red Hair
1920

47. Nude with Fan
1920

48. Aunt Fanny
1920

49. Elinor, Jean and Anna
1920

50. My Mother
1921

52. Anne in Purple Wrap
1921

44. Emma in Black
1920

51. Katherine Rosen
1921

54. Chester Dale
1922

57. Fisherman's Family
1923

53. Cornfield and Harvest
1921

56. The White Horse
1922

58. Emma in Purple Dress
1923

59. The Picnic
1924

55. Geese and Storm Sky
1922

63. Jean, Anne and Joseph
1924

ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1976

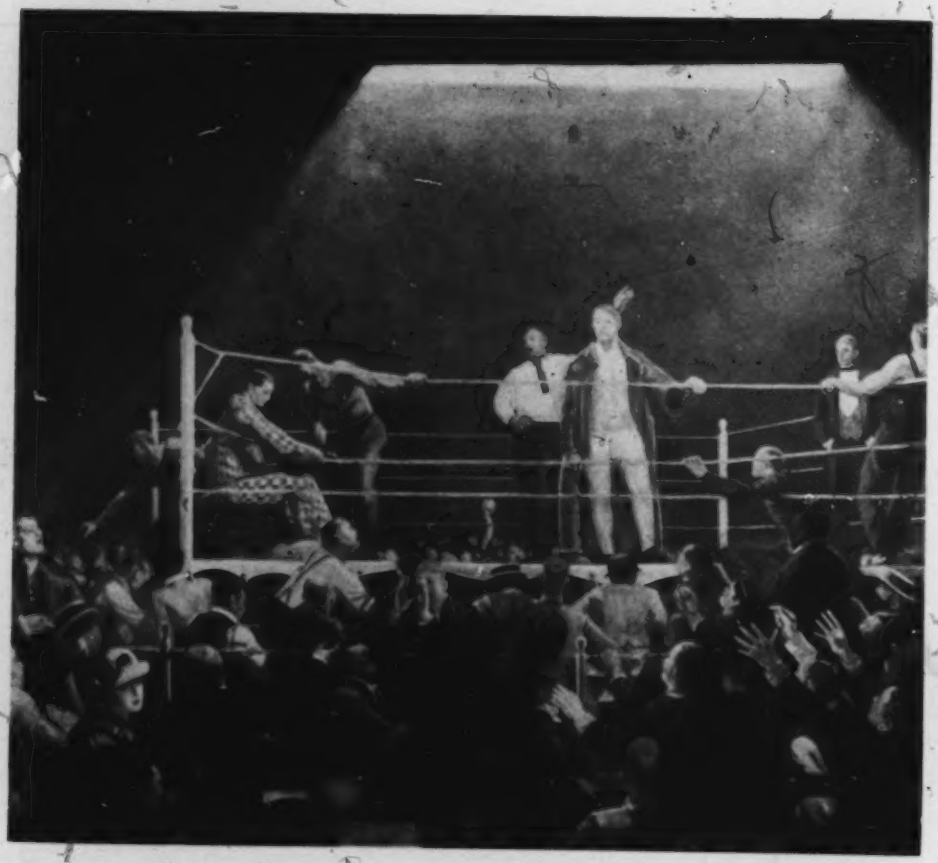
Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a seven-figure serial number placed in the top right hand corner of the microfiche title strip. The first figure indicates the number of the list in which the title first appears. The first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

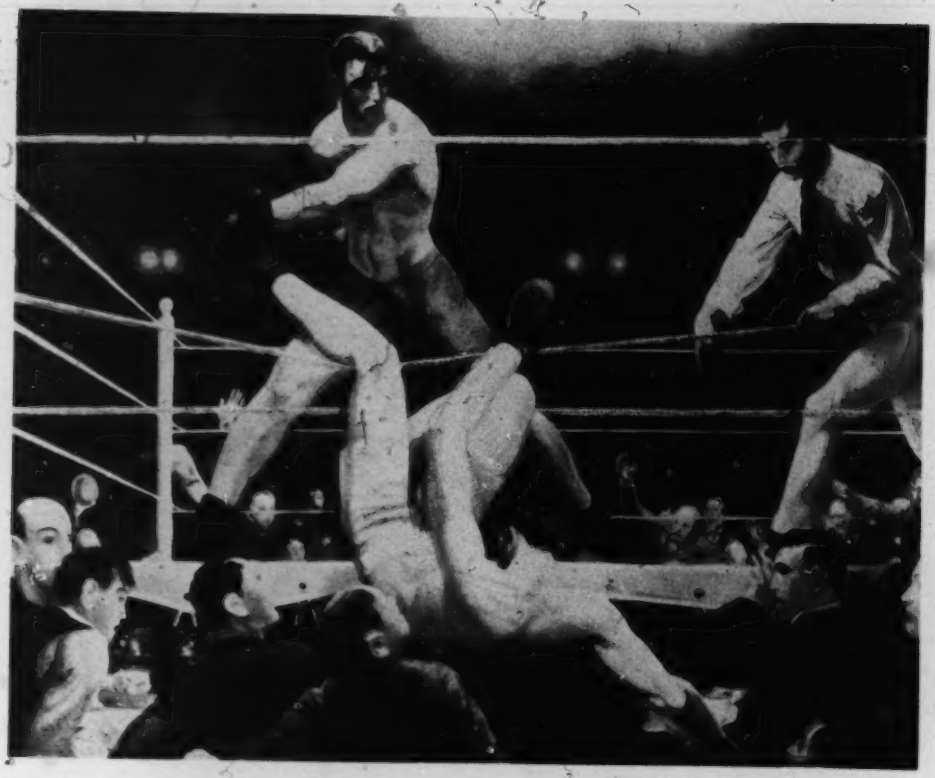
Copyright: Filmed by permission of the copyright holders. The microfiche edition is the copyright of Chadwyck-Healey Ltd, 1976.

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford, England.



60. Ringside Seats
1924



61. Dempsey and Firpo
1924

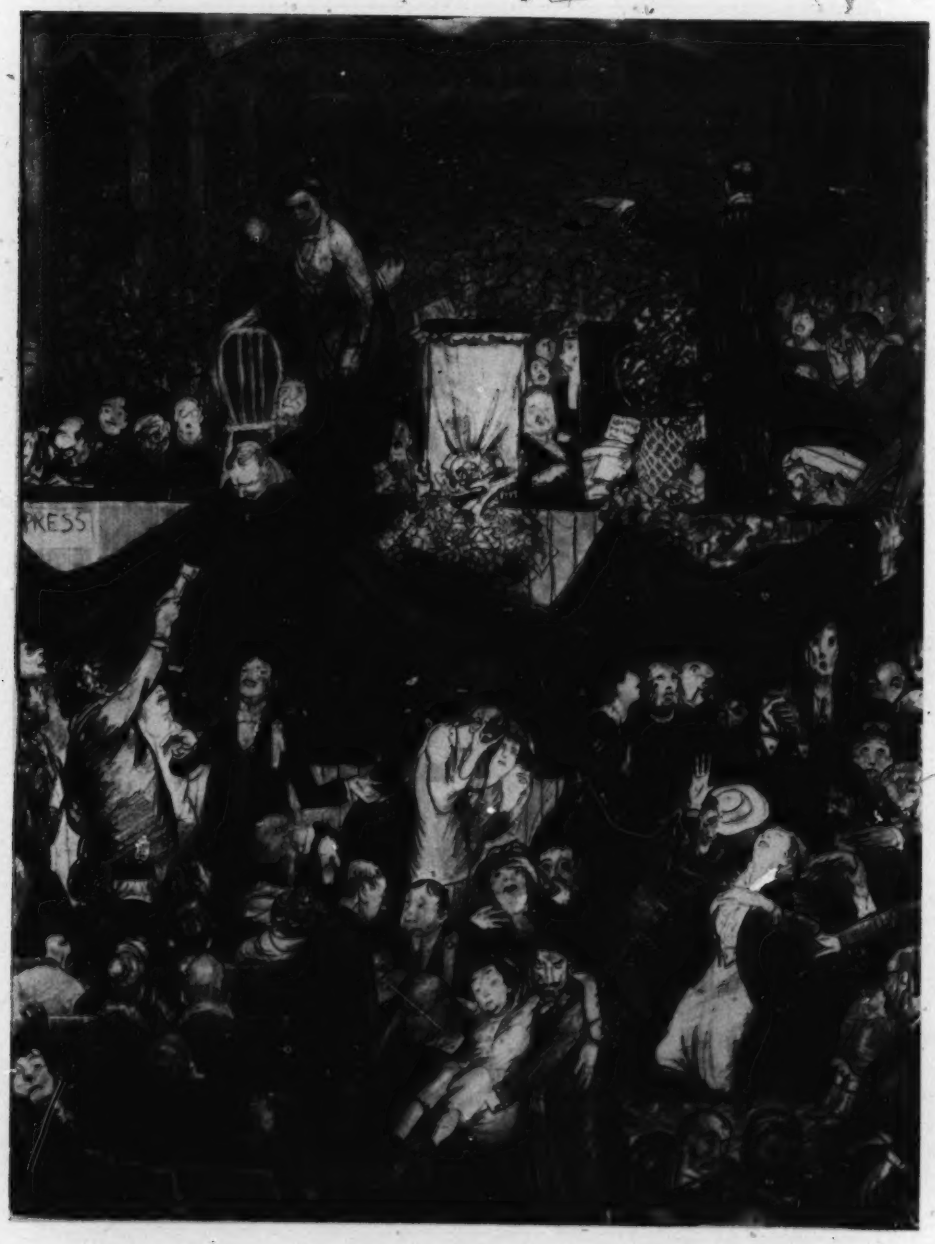
62. Lady Jean
1924

DRAWINGS

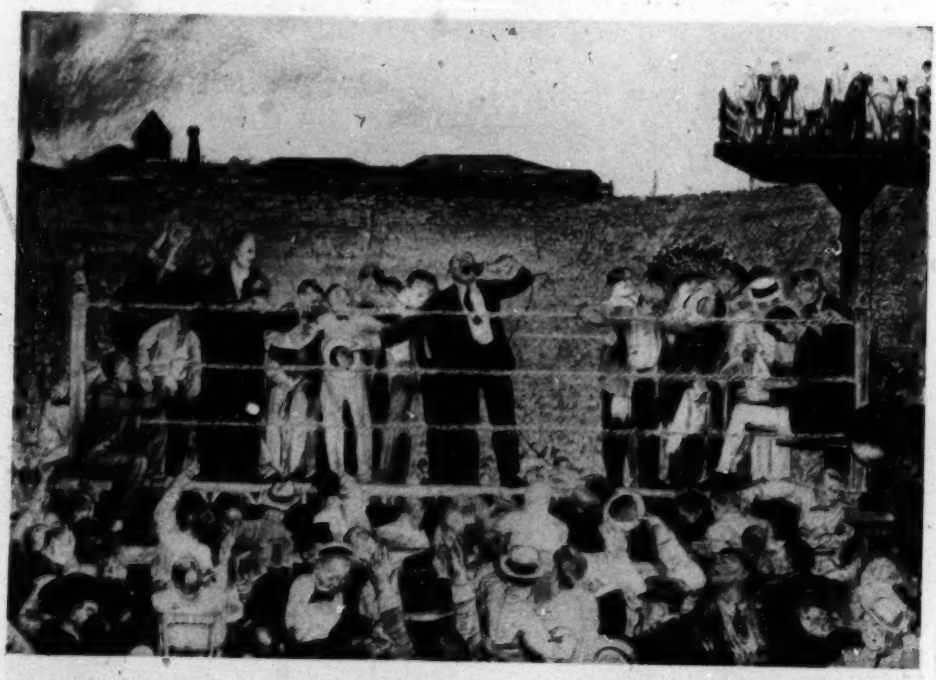
69. Dance in a Madhouse

68. The Cliff Dwellers
1913

80. Punchinello in the House of Death



83. The Sawdust Trail



70. Introducing Georges Carpentier
1921

79. Preliminaries to the Big Bout
1916

89. Under the Elevated

74. Lady Jean
1924

78. Portrait Sketch of Mrs. T.
1919

88. Three Women in a Drawing Room

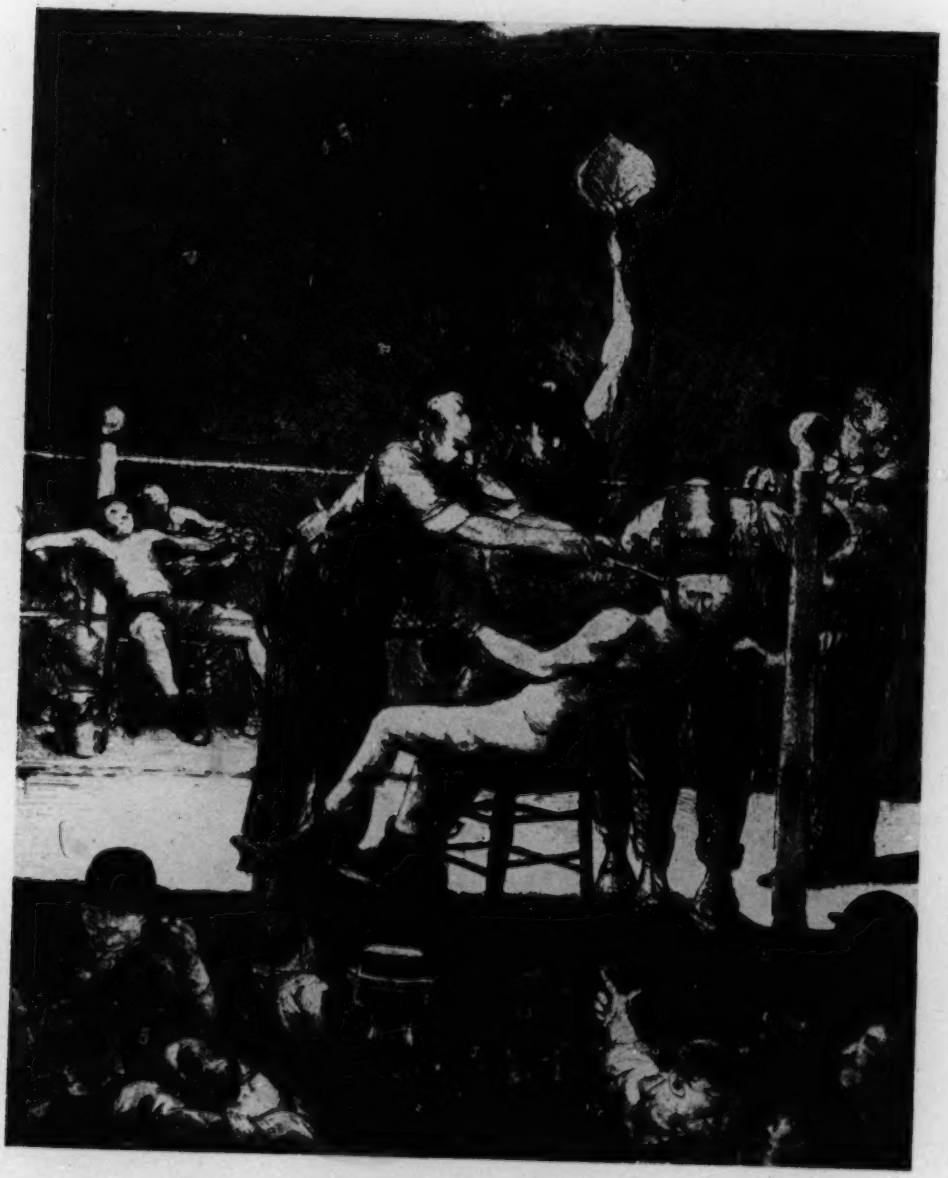
73. The Knockout

85. Spring, Central Park

87. Study for Portrait of My Mother
1921

PRINTS

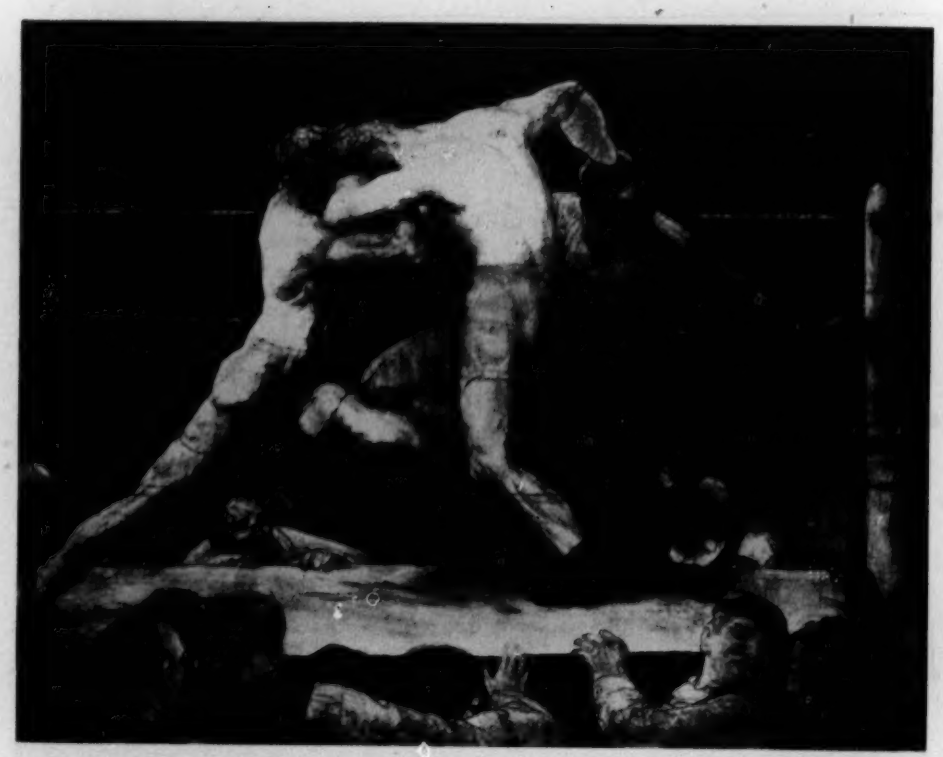
91. Artists Judging Works of Art
1916



92. Between Rounds, No. 1, large
1916

101. Prayer Meeting, No. 2
1916

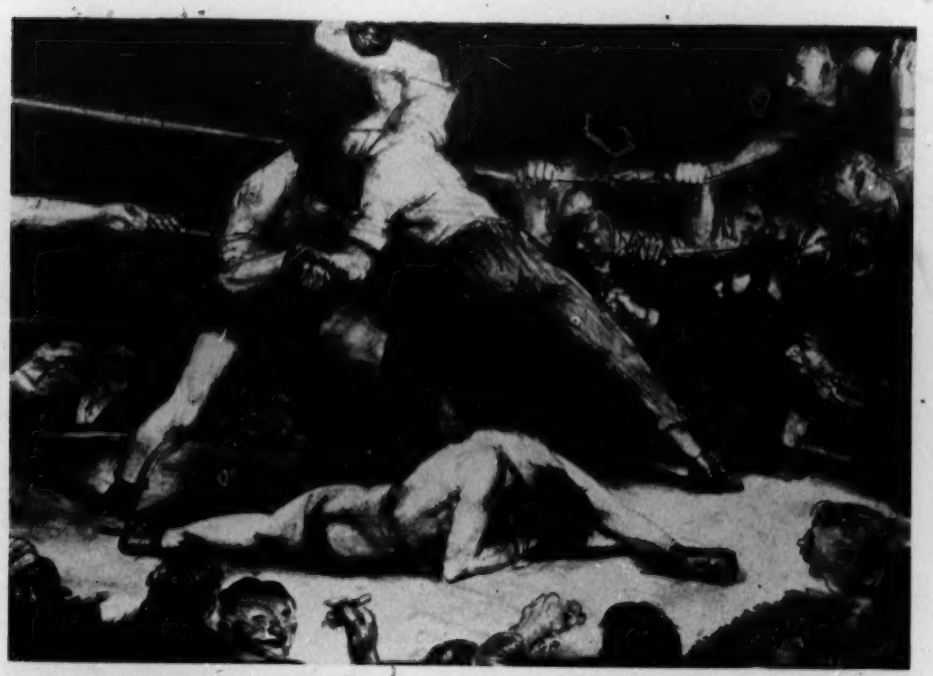
97. In an Elevator
1916



107. Stag at Sharkey's
1917

102. Preliminaries to the Big Bout
1916

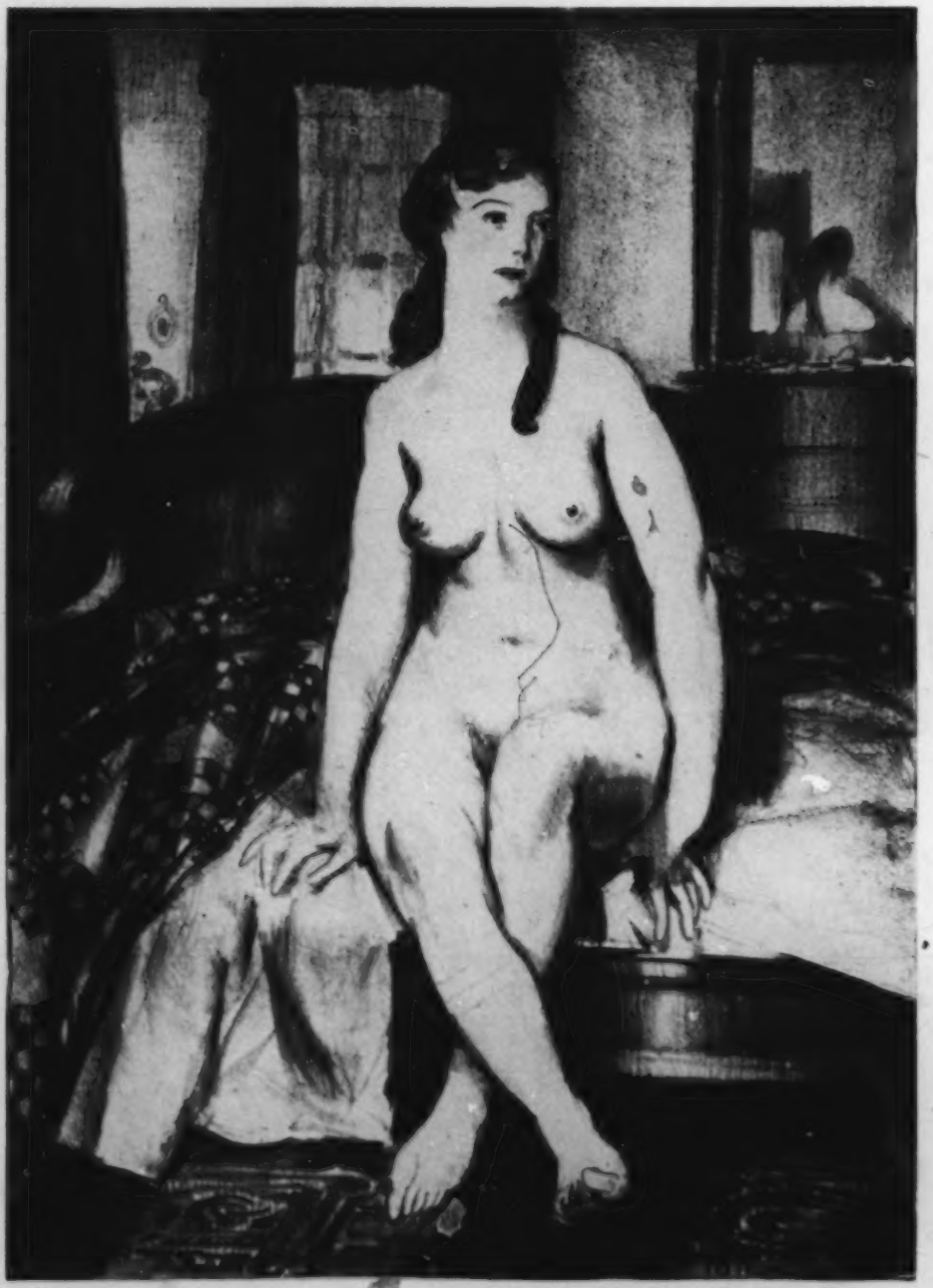
104. Training Quarters
1916



125. A Knockout
1921

112. The Murder of Edith Cavell
1918

105. Dance in a Madhouse
1917



127. Morning. No. 2, Nude
1921

117. Anne
1921

133. Sunday, Going to Church
1921

NATIONAL GALLERY OF ART
U. S. A.